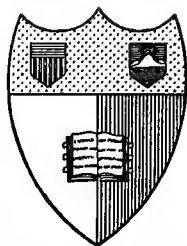


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Manual of pageantry.



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A Manual of Pageantry

By ROBERT WITHINGTON, Ph.D.
Department of English, Indiana University

Entered as second-class mail matter March 2, 1914, at the postoffice at Bloomington, Indiana,
under act of Congress of August 24, 1912.

"In recent years it has come about that when a New England town or city celebrates some important anniversary or indulges in an old-home week festival, an historical pageant is an important feature on the program. It, indeed, it does not constitute the whole program. .

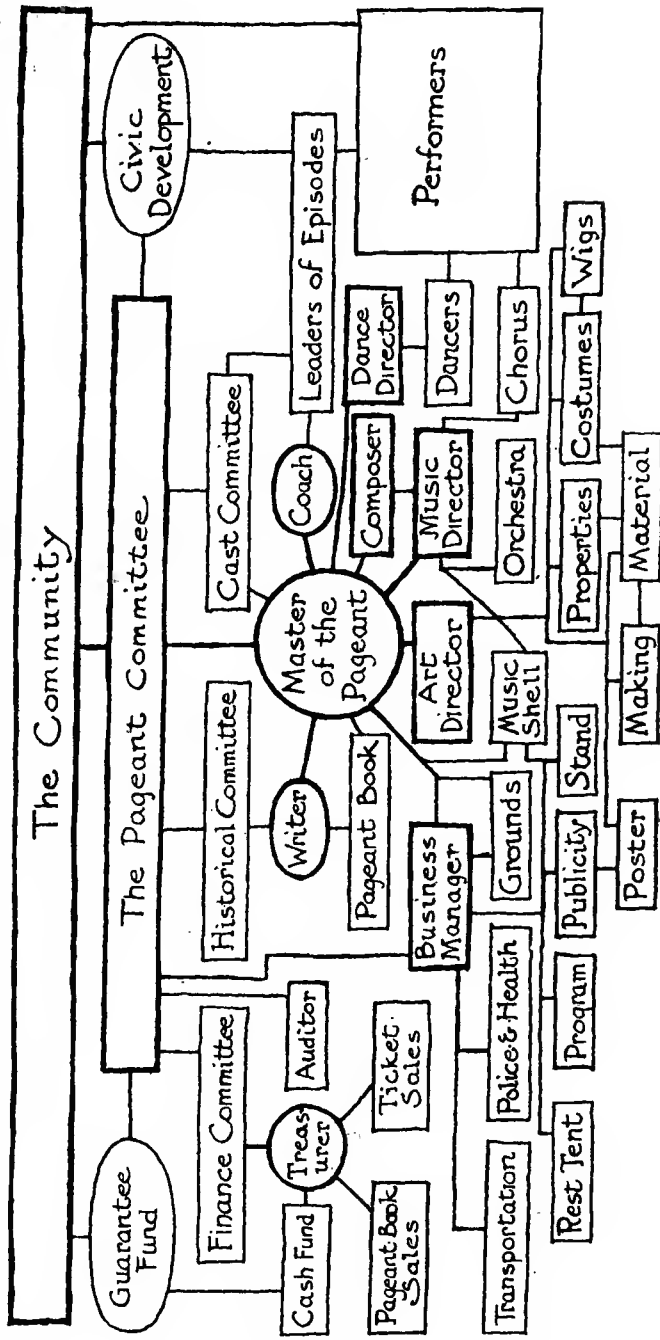
"The pageant idea is one worthy of all encouragement, and it deserves to spread and prosper. . The American pageants have not neglected the early years,—indeed, they are commonly built mainly on historical events of local interest,—but there is also . . an attempt to show the relation between the past and the present, and even sometimes to indicate the future.

"The educational value of the pageant is one of its great advantages, and it has the charm of being presented in the open where there is never lack of a beautiful setting in a New England village. Its presentation usually involves the participation of hundreds of members of the community, whose pride in their home town, knowledge of its history, and interest in its welfare are thus increased. It is the best kind of an attraction to draw back absent sons and daughters for an old-home reunion. Its expense is not great, and it affords an historical celebration that is fitting, dignified, and inspiring, and without the regrettable features that too often attend local celebrations of other kinds."—*Boston Herald*, July 9, 1912.

Contents

	PAGE
§1. DEFINITION AND AIMS OF THE MODERN PAGEANT.....	5
§2. THE TECHNIQUE OF THE PAGEANT—	
The Futuristic Pageant.....	10
Episodes and Chorus.....	11
The Site of a Pageant.....	12
Speech in the Pageant.....	15
§3. DETAILS OF ORGANIZATION—	
The Pageant-Master.....	15
The Historian.....	16
Business End of the Management Organization.....	16
Voluntary Service.....	17
Costumes and Properties.....	17
Episodes and Local Organizations.....	18
The Stage Manager.....	18
The Pageant and the Individual.....	18
The Small Town and the Pageant.....	19
Conclusion.....	19
§4. BIBLIOGRAPHICAL NOTE.....	20

GRAPHIC CHART OF A PAGEANT ORGANIZATION SCHEME



(Reproduced from a supplement to American Pageant Association Bulletin, No. 11.)

This chart is only of value in assisting to indicate the best general lines of division of a pageant organization. Local conditions or individual peculiarities in various pageant schemes may modify details. The Pageant-Master may also be writer of the Pageant Book or perform the duties of coach, or art director, or business manager, in small pageants,—while several directors are often concerned in the same item.

INDIANA UNIVERSITY BULLETIN

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A Manual of Pageantry

By ROBERT WITHINGTON, Ph.D.

Department of English, Indiana University

[This brief *Manual of Pageantry* by Dr. Withington is published by the Extension Division of the University to aid those who may undertake such work in connection with the celebration of Indiana's Centennial in 1916.]

PAGEANTRY as a form of community expression in terms of conscious art is a recent development. It is my purpose here to discuss the aims of this modern pageantry, and how they may best be realized; to give hints which may serve as a guide to pageant-masters, whose best teacher, however, is Experience.

§1—THE DEFINITION AND AIMS OF THE MODERN PAGEANT

Mr. W. C. Langdon, the first president of the American Pageant Association, has written: "The Pageant is the drama of the history and life of a community, showing how the character of that community as a community has been developed. Or, the Pageant is the dramatic portrait of a community. No two communities are alike any more than any two individual men or women are alike. Consequently no two pageants can properly be alike,—and in so far as one pageant resembles another, so far is the truthfulness of its portraiture actually sacrificed. Just as a fairly proportionate collection of features, a nose, a mouth, a chin, two eyes, and an adequate amount of picturesque hair may make up what could be called a face but not a portrait of a person, so a mere collection of episodes which would fit most localities east of the Rockies, plus a few incidents from local

history, will not make a true dramatic portrait of a community, and so will not make a real pageant. The ideal of pageant dramatization is the clear dramatic expression of the distinct and different community character. Emphasizing another point of view, as I have previously defined it, the Pageant is drama in which the place is the hero and the development of the community is the plot.'*†

Professor George P. Baker, of Harvard University, calls pageantry "a free dramatic form, which teaches, tho not abstractly, by stimulating local pride for that in the past which makes the best incentive to future civic endeavor and accomplishment. Already in the communities where it has been tried, it has quickened patriotism, strengthened civic pride, and stimulated or revealed latent artistic powers."‡

In 1905 Mr. Louis N. Parker, "the father of modern pageantry", defined the new form of art: "It is the representation of the history of a town, in dramatic form, from the earliest period to some later point, forming a fitting climax. This is set forth in verse and prose of the most direct sort, and is embellished with choruses, songs, dances, marches, and every legitimate spectacular adjunct. It is acted in some beautiful and historical spot, which is left without any artificial embellishment whatever. It is acted by the citizens of the town themselves, their wives, their children, and their friends. . . . It is acted in a spirit of simplicity and reverence, and the audience must bring the same spirit in watching its progress. It is not a stage play. It is a lofty and dignified panorama of the town's history. And it is . . . an act of local patriotism. And out of local patriotism grows that wider patriotism which binds the [people of one country] together. . . . But it is more still. I confess I cannot conceive a pageant except as an incident in a great act of praise and thanksgiving. . . . Writing five years later, in 1910, Mr. Parker said: "A pageant is a part of the great festival of thanksgiving to Almighty God for the past glory of a city and for its present prosperity. Such an interpretation removes the whole thing at once to a high plane and out of the atmosphere of the mere spectacular entertainment. The actual pageant should be,—and in the case of my pageants it always has been,—opened and closed by great commemorative services on the previous

*Am. Pag. Assn., *Bulletin No. 11* (December 1, 1914).

†*New Boston*, for November, 1910, p. 296.

‡*Journal Soc. Arts*, liv, p. 144.

and concluding Sundays in all the places of worship.* It is a great drama, representing the history of a city. . . It is a powerful historical object lesson."†

The pageant, then, is a kind of chronicle-history play, dealing with the town rather than with an historical figure. It is drama for the people, of the people, and by the people.

The purpose of the modern pageant is not to give everybody a good time, nor is it to make money. The first is a by-product; and occasionally the pageant committee finds a balance of funds on hand when the pageant is over. But Mr. Parker and other pageant-masters who have followed him are emphatic in declaring that these "community-dramas" should not be given for any ulterior motive. If they are, either the entertainment is starved for the sake of the profit, or there is no profit, and then the promoters become ridiculous. Should there, by any chance, be a balance at the end, and if the people could agree on a cause, the money could be turned over to it; indeed, after some of Mr. Parker's pageants there was enough left to provide permanent memorials of the occasion. Every town has some need which the profits of a pageant can satisfy; but the pageant given with an eye to the satisfaction of these needs will not be successful. Thoughts centered on the box-office are apt to kill any community-spirit which the pageant tends to develop; "War seldom enters but where wealth allures".

The ostensible aim of pageantry is to revive or maintain a memory of the past, and, by giving the history of a town and honoring its great men, to awaken a civic pride. One result of this is the education of many of the members of the community; and the pill is none the less efficacious because it has a sugar-coating.

In our discussion of this subject, it must be assumed that the community wants to give a pageant. No good is accomplished if a group of people come in from outside and do the thing for you. A student who kindly consents to appear three times a week and listen to the professor's lecture, without doing any thinking on his own account, can derive no benefit from his course; the town which permits outsiders to come and give its pageant—even if it deigns to witness the production—can receive none of the benefits which

*Mr. Parker's pageants, it should be noted, usually "ran" for a week; and it is not uncommon to find pageants in America produced five or six times in as many days, tho the smaller communities usually give but two or three performances. Commemorative services in the churches are often held in connection with American pageants.

†*New Boston*, for November, 1910, p. 296.

a pageant ought to give. One may even doubt whether or not the series of episodes which such outsiders might present has any right to the name *pageant*; rather would it be a kind of historical play brought by a wandering troupe of actors which may entertain and instruct, but which can neither bind the community together nor inspire a civic pride which faces the future with new courage. In the pageant, as in life itself, the glory lies in the doing; "it ain't the prizes that count," says Peter in *Mid-Channel*, "but the pushin' and the strugglin' and the cheerin'".

The successful pageant is the work of the whole community. The pageant-master, it is true, usually comes from away; but he only directs the work. He neither originates the desire of the community for self-expression nor does he bring the production ready-made; he works with the community, inspiring it, and—since he has no association with local cliques—binding it together.

This is not the place to sketch, even briefly, the historical development of pageantry.* Suffice it to say that from early times there have been pageantic processions,—the word *pageant* originally meant a moving wagon or float,—in which representatives of historical and symbolical figures took part. The chief purpose of these shows was to entertain; and with them English and Continental cities welcomed distinguished guests or celebrated civic anniversaries. The community-drama, to which the name *pageant* has been attached, was inspired by the German *Erinnerungsspiele*—plays in which historical scenes from the past of a town were presented by the inhabitants. These may, perhaps, owe their existence to the older pageantic procession, which often contained historical figures; however this may be, they are the direct ancestor of the modern community-drama.† This made its appearance in England when Mr. Parker gave his pageant at Sherborne in 1905; and since that date many towns, large and small, in England and America, have discovered the value of the pageant as an artistic means of awakening a civic spirit.

The old processional pageant still survives; the best known example of it is the London Lord Mayor's Show. The modern educational spirit has, in some cases, been attached to it, and it has been developed from little more than a carnival into an incentive for civic betterment, as at Philadelphia in 1908 and at Norristown,

*The interested reader will find this subject treated in my *English Pageantry—an Historical Outline* which I am getting ready for the press.

†Similar historical plays—for example the *fête* in honor of Jeanne d' Arc at Compiègne—are found in France. But Mr. Parker has told me that the idea which resulted in his pageants came from the German *Festspiele*.

Pennsylvania, in 1912; but it is less effective than the "community-drama", because it does not bring the participants into the close relations of rehearsal, and because it is less apt to make a deep impression on the spectator. An episode from the history of the town, in which the great men of the town's past move before the audience, speaking and acting as they did of yore, must of necessity vivify history as a living-picture, moving on a float thru the streets, cannot do; and the inspiration which we derive from the float is proportionally less. The pageantic procession has this additional disadvantage: all the expenses must be borne by subscription, without possibility of revenue.

The pageants of limited appeal, of which the subject interests a fraction of the community only,* and in which only a small proportion of the inhabitants take part, need not detain us. The technique of these "festivals"—as they have been called—differs only in detail from that of the Parkerian pageant or "community-drama"; they put more emphasis on dancing and singing, and less on historical events; they deal more readily with allegorical abstractions than with the men and women of history. They interest only a part of the community, and arouse no local patriotism.

§2—THE TECHNIQUE OF THE PAGEANT

As the pageant is, as yet, ^{very imperfectly} not fully developed, it is impossible to make hard and fast rules concerning its technique. We are henceforth dealing not with the "processional pageant", or with the "festival", the appeal of which is limited, but with the community-drama; and since its object is to stimulate local pride and a desire for civic improvement, we should find our material in the important moments of the community's past. Some pageant-masters allow themselves to show a scene in the region from which the first settlers departed—be it England, Germany, or an Eastern State; others content themselves with showing the arrival of the first settlers and the foundation of the community. Indians play a large part in the opening episode of many an American pageant; and the battles of our ancestors with the savages, or their struggles with inhospitable Nature, may be made to impress us with a keen sense of the hardships they underwent to lay the foundations of our flourishing town. Many an American pageant contains also

*Such as, for instance, Mrs. Dallin's "Pageant of Education" at Boston in 1908; Mr. T. W. Stevens's "Pageant of the Italian Renaissance" at Chicago in 1909, and hundreds of school "pageants" which have taken place all over the country in recent years.

a scene showing the departure of troops for the Civil War, and their return after the establishment of peace.

No rules, of course, can be laid down for the number or content of the episodes, which must depend on the history of each town. The only general rules are: that the time of performance should not exceed three hours, and that the history represented should be accurate.

Regarding this last point, it may be remarked that much material for the historical episodes or scenes may be found in the town archives; and the History Department of the State University should be willing to furnish or gather material whenever asked. It is, naturally, more desirable to get the material one's self than to call on outside help; but the State University may have interesting information regarding the history of your town which might be overlooked by the local investigator. The use of community traditions which are not historically substantiated cannot be objected to, if due notice of the fact that they are traditions be made on the program. It is important that historical pageants be accurate in all details, so that the confidence of the audience may not be shaken, and the pageants lose their educational value. Too often, it may be feared, American pageants lack a respect for history, and are taken possession of by the carnival spirit—a spirit, by the way, perfectly legitimate if it does not hide behind history, and pretend to show what actually happened.

The Futuristic Pageant. There is, for various reasons, a tendency in America to admit—even in historical pageants—a large amount of symbolism. Professor Dickinson of Wisconsin has said: "Too easily assuming a lack of glories in the past, some directors are centering their attention in the present and throwing into high relief the wonders of the present 'achievement'. To me the glorification of the present comes with a bad grace. And with even poorer grace comes the custom of some of presenting the past as a crude and shameful background for presenting 'enlightenment and progress'." Aside from the poor taste of this attitude, it is quite lacking in truthful perspective. Without reverence there can be no art. And in self-vaunting there can be neither art nor social welfare. The good pageant is one that strives to make us worthy of our yesterdays by enriching their promise.

"There is a theory that the future can be effective material for pageantry. . . . It is greatly to be doubted whether the future could be so realistically treated as to be interesting. Put to such

a use the pageant becomes the vaguest kind of symbolism, dealing with no soul-stirring contests or reminiscent ceremonies, but done up in the white mist of a future that the more sceptically minded of us would fear as we fear the heaven of our youth."

Every individual is an historical fact; when one portrays the future he cannot show individuals who have not yet come to life; he must, then, fall back on symbolism and allegory. When we show an historical scene we must use historical characters; when we replace the Puritan and the Indian by Civilization and the Wilderness, the scene, ceasing to be historic, would become symbolic. Symbolism and allegory tend to express themselves by the dance; and no community can be spurred to civic endeavor by frisking figures of Faith, Hope, and Charity! Unless the symbolism is kept subordinate, the interest in the pageant will wane, and the production will become a "festival", given only by a group in the community.

Episodes and Chorus. The historical "episodes" reproduce—without the technique of one-act plays—scenes of importance in the past of the town. They are commonly linked together by some sort of "chorus" or expositor, who briefly sketches the intervening development of the community and prepares for the scene to come. Much latitude is here allowed. The "chorus" may be made up of early settlers or allegorical figures; some pageant-masters use the dangerous device of symbolical dancing in the interludes between episodes—dangerous, because the symbolism is not always clear. Folk-dances or stately minuets may be introduced at appropriate times in the episodes themselves; but symbolism and history should be kept carefully apart.

At the end, all the performers in the order of the episodes are commonly reviewed by a personification of the City or State; here, where the scene is not historical, a certain amount of symbolism may be introduced; Aspiration may join the personified community; the Spirits of the Mountains, Forests, Rivers, Valleys, or Plains may be put to flight—as at St. Johnsbury, Vermont, in 1912—by the Spirit of Civilization. Occasionally "the Spirit of America" looks on, at the end of a pageant, while various folk-dances—French, German, Scandinavian, Polish, or Italian—are done by local nationalities. There is no reason why a pageant may not end with a "futuristic" touch, as long as the chief emphasis of the production as a whole is on the past; as Mr. Parker has pointed out, it is an American trait to look forward to the "good times

to come", rather than back to the "good old days"—and we sometimes let a suggestion of this hopefulness appear at the end of our pageants. .

It is customary to close a pageant with the singing of *The Star-Spangled Banner* by the whole cast and the audience—the latter, of course, on their feet. A patriotic air, sung with respectful fervor, brings home to the people the underlying patriotism of the whole performance, and sends them away in an exalted state of mind.

The Site of a Pageant. ^{As regards} Regarding the site to be chosen for the production of a pageant, Mr. Langdon writes, in the *Bulletin* of the American Pageant Association from which I have already quoted :

"The place, the grounds on which the pageant is performed, is the visible representative of the community whose life-drama the pageant presents. Those grounds should express the distinct and different character of the community, lest we carelessly debar the hero from the stage. Their right selection is of vital importance.

"Thus considered, we may recognize three types of pageant-grounds: The Ideal, the Characteristic, and the Indifferent.

"*The Ideal Pageant-ground* has the place which is the hero ever in view before the audience. On such a pageant-ground the city or town itself, the community-home, is either in vista or in full view the abiding background before which all the historic events of the community's life are reënacted. As the generations come back from the past it allows them to come back unmistakably to their own home town itself.

"*The Characteristic Pageant-ground*, while it does not present the subject of the pageant itself to view, affords a substitute which is instantly recognizable as characteristic of the town or of the region in which that town is located.

"*The Indifferent Pageant-ground* is simply a beautiful location, lacking the distinctive ideal element, and even any distinctive characteristic element. It is characterless. Far from being such a pageant location as can be found only in the community town, it can be duplicated in hundreds or thousands of places from the Atlantic to the Pacific.

"The utmost effort should be made to find for a pageant an Ideal ground. In some cases this is impossible, and in some cases the Ideal ground proves to be technically not practicable, and the community must remain content with a Characteristic ground. But

very, very few are the communities that really need to resort to grounds of the Indifferent type, altho many pageants have been content with that meagre makeshift. This is the most important consideration in the selection of a pageant-ground. As well try to paint the portrait of a man with the back of his head square toward you as to try to dramatize the portrait of a community with its face turned away from you, *i. e.*, with an Indifferent pageant-ground.

“Next in importance, and also essential in good pageant-grounds, is the technical practicability of the location for the adequate producing of the pageant. Attention may be called to some of the points that enter into this.

“*Size.* The pageant-ground in its size and proportions should be suited to the number of people who are to take part, considering both the smallest and the largest number in any one episode.

“*Wind and Sun.* Care should be taken to learn the direction of the prevailing wind during the week or month of the pageant performances and to consider the direction in which the sun will be shining during the hours of the performances.

“*Acoustics.* The acoustic properties of a location must be carefully studied. It is of no use to have dialogue or music if it cannot be heard. Not much about acoustics is certainly known, and little can be done to change the acoustics of a place. Sometimes a steep grand-stand properly placed will improve conditions.

“*Landscaping.* The position of masses of trees, and the kind of trees, the relative position of single trees and bushes, and so also the position of bodies of water and slopes of ground, if there be any, do much to determine the technical size of a pageant-ground and the use to which it can be put in dramatic action.

“*Entrances.* The pageant-ground should have natural entrances sufficient in number and in variety of width and of direction to meet all the dramatic needs that may arise in the working out of the drama of the pageant.

“*Gathering Places.* Ample gathering places are necessary ‘in back’, near the entrances but entirely out of sight, for the people who are to take part while they are waiting for their turn to go on. Also there must be places for costume tents for those who cannot put on their costumes at home; for property tents, and for enclosures for animals and for vehicles. Sanitary toilets should be provided of the military type. Upon the proper mapping out of the grounds back of the pageant-arena itself depends in large measure the smooth running of the performance.

“Grand-stand. The position, size, height, length, and incline of the grand-stand and the distance of its different parts from the chief points of the dramatic action are of the greatest importance. The approaches for the audience also should be so planned that they can quickly and easily reach their seats and as readily leave them at the end of the performance without undue crowding and inconvenience.

“Accessibility. Attention must be given to the accessibility of the pageant-grounds both for the participants and for the audience in relation to the railroads, the automobile roads, the trolleys, and the wagon roads.

“The pageant-grounds should be selected with both these kinds of considerations held clearly in mind,—the practical conditions and the character of the community and of its history. Once the pageant-grounds have been selected, the pageant should be written for and into these particular grounds, taking account of every special peculiarity of the grounds, whether at first it seem advantageous or the contrary. Often serious difficulties will, under right dramatic treatment, become exceptionally advantageous. It is hardly an exaggeration to say that in the selection of the pageant grounds much the most important part of the dramatization is done. The physical conditions impose the limitations of what can or cannot be undertaken, and the community-character qualities determine in large measure the degree of true pageant value that can be attained. Of two pageant-grounds equally practical, an Indifferent pageant-ground will, without consummate skill and most industrious endeavor, allow of only a flat, indifferent pageant, lacking in originality and portrait-value; whereas an Ideal pageant-ground will spur the pageant-master on to originality and give free scope for the finest portrait work, instinct with local character and inspiration, resulting in a real contribution to the development of American pageantry and the enriching of American community life.”

The “community-drama”, or Parkerian pageant, is usually given out-of-doors. In America the site is rarely the actual scene of the events reproduced; rather is the arena, or stage, located in some pretty spot outside the town, not so far away as to be inaccessible. To my mind, it makes little difference where the pageant takes place, as long as the pageant itself deals with the history of the community which is producing it, and the general effect of the surroundings adds to the beauty of the production.

Speech in the Pageant. There is much discussion as to the part which speech should play in a pageant; some maintain that as the arena is large and the audience placed at some distance from the pageanters, the best effects can be obtained by broad treatment—that choral song, pantomimic action, group-dancing should take the place of dialogue. Others hold that the audience should be confined to those who can get within earshot of the actors in the pageant, and the grand-stand should be so arranged that every one in it can hear; that in an historical pageant the dialogue is of prime importance, and that there is no reason why the historical scenes should be deprived of their chief educational asset. When Industry puts Dishonesty to flight, in an allegorical interlude, pantomime may serve; but history should have dialogue, and the dialogue should be easily heard. As speech plays an important part in the historical scenes, every effort should be made to bring out the dialogue distinctly; only in such episodes as those which show a fight between settlers and Indians can pantomime and history be effectively combined.

§3—DETAILS OF ORGANIZATION*

When a community has decided to give a pageant, a representative committee must begin to prepare for the entertainment. Six months is none too long a time to allow; more than one pageant has been produced after eighteen months of preparation.

The committee must represent every interest in the community. Not one trade or one church or one school—not even all the schools, or all the churches, or the Business Men's Organization, or Chamber of Commerce alone; but *all* the commercial, religious, educational, and social bodies, together with many individuals who have no institutional ties, must be represented on it.

The Pageant-Master. The first duty of this committee is to select a pageant-master. His task is arduous, his responsibility is heavy, and his authority should be supreme. It is advisable that he come from away, so that he may use his best judgment, being tied by no local affiliations, biased by no local prejudices, independent of all local cliques. His word must be law, his decision final in every matter. The personality of a pageant-master counts for a great deal; for the modern pageant is carried thru by force of personal magnetism. Indifference, discouragement, and oppo-

*For much of the material in this section I am indebted to Mr. Louis N. Parker.

sition must be met and converted into enthusiasm. In some of the English pageants Mr. Parker had to come into contact with each one of the six thousand performers; during his career as a pageant-master more than thirty thousand people passed thru his hands. It is easy to see that the pageant-master's position is no sinecure; and that a town does well to get a pageant-master who knows what he wants to do, rather than one who tries to please everybody.

It is the pageant-master's task to pick from the mass of historical material available that which he wants to treat in his episodes. Some pageant-masters write the pageants themselves; others get local writers each to do an episode, and then edit the MSS submitted, giving a unity to the whole by means of interludes, seeing to it that the episodes are cut to the proper length, and that the whole pageant will not "play" too long. The pageant-master must also pick his actors, coach the principals, train the mobs, and supervise the music and dancing. He usually has many helpers, but he must not get out of touch with any department.

The Historian. In providing material, the historian is of prime importance. He it is who furnishes the pageant-master with the substance for the episodes, from which the latter, with the eye of an expert, chooses what is dramatically effective. It is the historian who can tell the growth of the community step by step; who shows what events in its life were historically important, and why they were; who can be called on to decide matters of accuracy in detail. In preparing the text of the pageant, he is the pageant-master's right-hand man. Precise words and music of old songs, dug out by antiquarian research; the exact phrases of some speech, or some historical town-meeting add greatly to the value of an episode if they can be found. In this matter of research, the History Department of the State University can be of great help, not only in furnishing material already gathered, but in giving instruction to local historians as to how to gather more.

Business End of the Organization. It is a common practice among pageant-masters to insist that all expenses be guaranteed before they take charge. This guarantee-fund covers all the initial expenses—office-hire, advertisement in the press, circulars, etc.—and a possible deficit. As soon as the plan of the grand-stand* is ready, the box-office is opened; the money begins to come in even while the performers are at work on the pageant. A "class-

*Mr. Parker's grand-stands usually seated about six thousand people; everything was sold out a month before the first performance.

pageant", or "festival",—given by a group in the community—is apt not to succeed financially; a pageant for which the whole town works and in which each member of the community feels an interest amounting to a sense of personal responsibility, almost always clears expenses, even if it does not make a profit. But, as I have said, there must be no aim on the part of the community to make money; it must even be willing to lose money. The true pageant is idealistic, and brings gifts which no money can buy.*

Voluntary Service. All successful pageants are done by voluntary labor; the local poets and dramatists who—under the pageant-master—write the episodes, the local musicians who compose the music and, in some cases, perform it, each gives his services. All the costumes and all properties are produced by the inhabitants of the locality, voluntarily; each player, whenever possible, furnishes his own costume; the poorer people are indemnified, but never paid a profit. Sometimes it is necessary to hire a professional orchestra; but these are the only people connected with the pageant (beside the pageant-master) who get paid, and they are frequently not of the community.

Costumes and Properties. The education and the community spirit which the pageant brings are not its only gifts. It develops latent—sometimes undreamed-of—talent in the individual. All the costumes are made as cheaply as possible, and the inventiveness displayed is sometimes amazing. A young woman of Dover (England) turned rejected "bowler" hats into splendid "steel" helmets at a cost of five cents apiece; "chain armor" was made from thick twine, knitted and "metallized" at a very small cost. In many of Mr. Parker's pageants the average price of costumes, for the ordinary performer, was from one to two dollars; and the costumes were not only beautiful in themselves, but historically accurate.

Many an American household still has costumes of former days in attic trunks. These are, of course, just the thing for pageants, the original being better than any copy. Nor is it at all unusual to see clothes worn in Revolutionary days or in Civil War times appear in pageants on the descendants of their original wearers.

*One of Mr. Parker's pageants resulted in a profit of \$5,000; another cleared \$15,000. The expenses of the York Pageant amounted to \$75,000. Miss Butes (*Pageants and Pageantry*, p. 277) estimates the cost of a school "festival", with from 150 to 200 performers, to total about \$230, for two performances. Mr. Davol says that the cost varies with each place: at Warwick (Massachusetts) where everything was given, the expenses were less than \$10. (But this pageant "starved history", and lacked accuracy.)

Historic "properties" also appear, as at Marietta (Ohio) when, in 1888, "the original Campus Martius bell, which rang the alarm in 1791", was used in one tableau. If the original cannot be obtained, every effort should be made to find some drawing or description of the "property" desired, which is then reproduced.*

Episodes and Local Organizations. It is the practice of some pageant-masters to turn over an episode to some religious or secular group, which can, perhaps, get together for rehearsals easily, and which will take pride in doing its work well because it wishes to surpass some rival organization to which another episode has been assigned. In certain cases—as having soldiers portrayed by a local military body—this is almost necessary; in most, however, it is distinctly inadvisable. For the community is not drawn together—rather is it often divided—by this method; different classes and interests do not mix and get acquainted; the common aim of all is not kept in mind, and the broad tolerant spirit of the true pageant is not developed. If the pageant-master has the interest of the community at heart, he will not try to lighten his task by this method.

The Stage-Manager. The conscientious pageant-master is his own stage-manager, tho he has assistants to look after the innumerable details connected with each episode. The arena, where the action takes place, must be kept like a first-class stage. The orchestra is concealed, and none of the "machinery" of the pageant is shown. Mr. Parker had built for him a station on top of the grand-stand whence he could direct everything without being heard by the audience below; the entrances—some of which, as at Warwick (England) began a quarter of a mile from the grand-stand—were directed by means of electric bells. If everything is to run like clockwork, the stage must be strictly kept.

The Pageant and the Individual. Pageantry directs many people to arts and crafts—some people, thru their participation in these entertainments, find a calling. Altho the pageant is dramatic, it is not theatric; and of the thirty thousand people who passed thru Mr. Parker's hands in connection with his seven pageants, only two sought to go on the stage. This seems surprising; but the reason is fairly obvious—for the pageant is removed from stage conventions; the individual actor is merged in the effect of

*Not necessarily in the same material. Wood carefully painted makes a satisfactory substitute for iron or steel.

the whole cast. There is no opportunity for conceit; all are working together for one aim.

In England—and to a certain extent in America—the names of the actors do not appear on the programs. This tends to subordinate the individual, as well as to emphasize the historical character he represents. The audience does not laugh to see the butcher as a Revolutionary general, or make audible comments when Mary Ann appears as Martha Washington. The identity of the neighbor is sunk in that of the great personage he represents; many who are mute and inglorious become Miltons for an hour. Is it a wonder that life is never quite so humdrum after that?

Histrionic ability counts for little in a pageant. Many who said shyly that they "couldn't act" have proved invaluable for catching the spirit of some historical character, and presenting him simply and naturally.

The Small Town and the Pageant. The pageant is seen at its best in the smaller city or town. There are so many interests in a big place that everyone cannot give his attention and energy to the performance; and unless a town gives its whole life to a pageant, the pageant is nothing. Obviously it is much harder to develop community spirit in a metropolis; there are too many different interests to weave together. The solidarity which the pageant leaves behind it is one of its chief gifts.

Pageants are, of course, frequently given in large cities, and turn out to be fairly successful, too. I do not mean to say that they can't be given in a large place; but the fullest measure of success comes when everyone enters into the spirit of the occasion, and this is only possible in a smaller town. Pageants in cities are too apt to become the affair of one section or of one class; it is obviously impossible to make every inhabitant of a metropolis feel the personal interest in the affair, and the personal responsibility for it which, in the town or village, helps the individual in many ways and draws the whole community together.

Conclusion. There is no better way to celebrate a civic anniversary, or a national holiday, than by a pageant. Not only does it give pleasure and instruction, but it awakens a community spirit, a desire for civic improvement, and frequently introduces a new interest into the life of the individual pageanter. Better than the pleasant memories it leaves are the obliteration of class-lines it brings about, the new friendships it forms, and the wider sympathy it awakens. It is the voice of democracy speaking; it shows us

the past, and fills us with a desire to make the future worthy; it awakens no frothy "patriotism" which is not true love of country, but it impels us to express our newly-stirred pride in the community by the acts of our daily life.

§4—BIBLIOGRAPHICAL NOTE

The reader is referred, for further information on the subject of pageantry in America, to the following books: BATES, E. W. and ORR, W.: *Pageants and Pageantry* (Boston and New York, 1912); DAVOL, R.: *Handbook of American Pageantry* (Taunton [Massachusetts] 1914); DICKINSON, T. H.: *The Pageant: A Study of its History, Principles, Structure, and Social Uses*, in *The Playbook* (Madison [Wisconsin]) for September, 1914; the *Bulletins* of the American Pageant Association, and to various magazine articles listed in FAXON, F. W.: *Annual Magazine Subject-Index*, 1913, (Boston, 1914), *Dramatic Index*, pp. 227 ff.; and *The Reader's Guide to Periodical Literature* (Minneapolis, 1900 ff.—in progress) under *Pageant* and *Pageantry*. My *English Pageantry—an Historical Outline*, which is in preparation, will contain a survey of the growth and development of this form of dramatic expression in England and this country.

Anyone who wishes to join the American Pageant Association, and receive its bulletins should communicate with the treasurer, Mr. Homer H. Davenport, 87 Munroe Street, Somerville, Massachusetts. The annual dues are one dollar.

